



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

reader could fail to rejoice that the husband wins? He is a thoroughly delightful and competent creature of the type that "at thirty-five has a few lines about the mouth that come from set jaws during business hours, shrewd eyes that can be kind and terrible, square shoulders that were put to the plough when a youngster, and the well-ordered, limited speech of a man who has learned the use of his tongue in a country college and the control of it in a city office." In such swift and definite lines we are presented to Aaron Adams; and, later, we find him a man with strength for two, a great yearning to take care of something, and a fixed idea that the actress is the person he is destined to take care of. The actress herself, however, who does character parts in light comedy with great success, is obsessed by the idea of the glory of a career, and by the haughty notion that she is quite able to take care of herself. Her theory is renounced only after large and rather nauseous doses of life's discipline have been administered. The insight given into stage life, the *camaraderie* of the player folk, the English country gentry, with their charms and their limitations, keeps the book alive with interest; and the sad little story of Mrs. Erskine-Waite, and the love-affairs of Hester and Frederika—"that big flopping girl!"—lend romance and humor. As well as an interesting and gay story, we have here, too, quite evidently, the sincere personal confession of one woman that, when all is said and done, love is really a more potent factor in happiness than gratified ambition and a career.

Once more Mr. William J. Locke has given us one of his slight, but very engrossing, tales.* As a novelist, he belongs to that increasing number who are skilful in telling a well-knit, slightly structured story in small compass. His characters are not very intimately related to real life, but he has a very special flair for such men as are touched by an angel's feather and take an angel's view of mortal frailties.

The character of Septimus is quaintly conceived; and, if it is not very human, it is all the more lovable for being so slightly tarred with reality. The tale is fluently and delightfully told; the literary man from London appears just often enough to voice the commentary, somewhat after the manner of a Greek chorus, and even the vulgar advertiser wins our sympathies by

* "Septimus." By William J. Locke. John Lane Company, 1909.

disclosing a heart of gold beneath his enthusiasm for a quack skin-cure. As for Septimus himself, he cannot help but hold the hearts of all his readers.

Miss Sedgwick's tale* is interesting in conception and exquisitely carried out, even from the standpoint of those for whom "the play's the thing." The web of complication about the worldly woman, the selfish husband, the young novelist and the inexperienced, deep-hearted country girl who sins and gladly pays a penalty of twenty years of isolation and deprivation is well woven and holds the interest to the last. The character-drawing is subtle and skilful, the style and diction refined, and the point of view truthful and noble. If we were to find any fault at all, it would be that Miss Sedgwick, like so many of the authors of the day, makes too great concessions to the fashion for a slight structure. In this book the theme is profound enough to have made a great book, but no really great novel can be so condensed that we can run it through between lunch and tea. We shall never know and love the characters in these slim novels, as we did those of the great Victorian period. They were the friends of a lifetime; but these people, bowing themselves in and out of our acquaintance in an afternoon, are but chance callers, people infected by the press and rush of modern life who seem to run in and say, hurriedly: "Yes, this is my problem which I state to you as quickly as possible; life is full of difficulties and open questions and odd solutions; mine is just one of many. I hope I have not kept you too long; I have hurried as much as I could, and really there is no time for anything in life, anyhow. Good-by!" Of Miss Sedgwick's novel we can heartily say that we would have thought more highly of it if it had had an extra hundred and fifty pages.

* "*Amabel Channice.*" By Anne Douglas Sedgwick. Houghton, Mifflin Co., 1908.